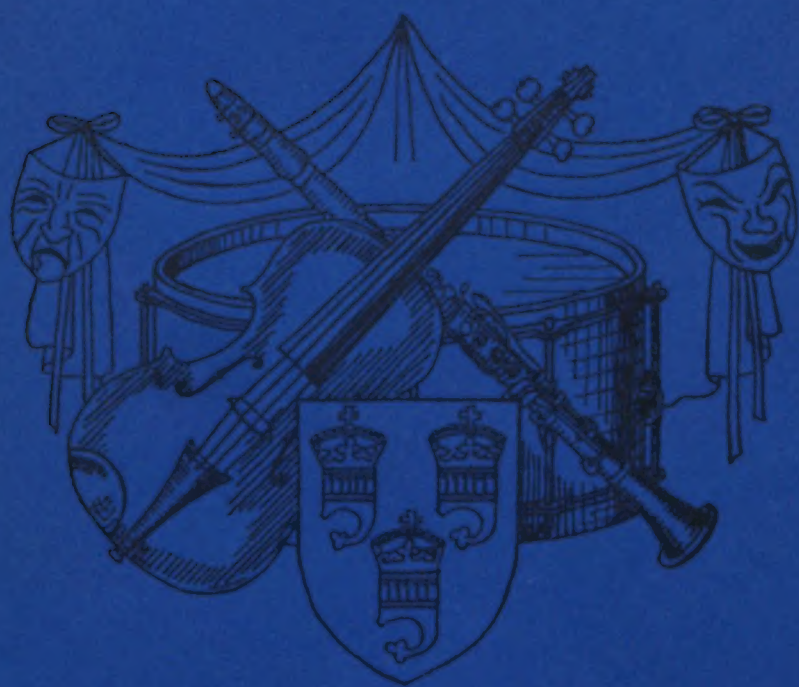


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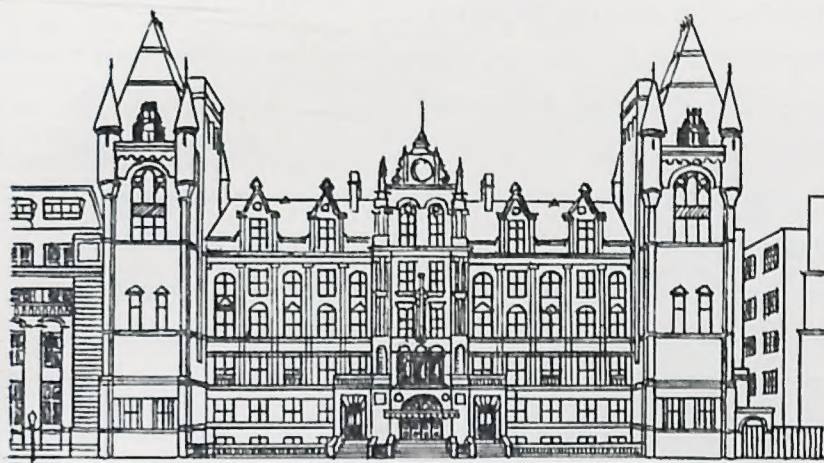


EASTER TERM
1958

VOL. LIV

No. I

THE R.C.M. MAGAZINE



Gillian Ashby

THE OFFICIAL JOURNAL OF THE
ROYAL COLLEGE OF MUSIC UNION

"The Letter killeth, but the Spirit giveth Life"

VOLUME LIV. No. 1

FEBRUARY, 1958

THE R.C.M. MAGAZINE

VOLUME LIV

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DIRECTOR'S ADDRESS

EASTER TERM—1958

I WISH you all a happy, a prosperous and a profitable new year. At the beginning of each calendar year the watchword is hope. We look forward in expectancy to the future, hoping that wise counsels will prevail and bring a lasting peace in spite of the present unsettled state of the world. There is no doubt that the vast majority of folk long for a period of peace and tranquillity, and still cherish the hope that it may come to pass.

But to-day I do not wish to dwell on the future, but turn your thoughts to the past and what we at the College have inherited. I often wonder whether many students and indeed some Professors are aware of the many interesting possessions belonging to the College. For example have you ever noticed in detail the paintings we are fortunate enough to enjoy? It is impossible to come into the Concert Hall without even giving a casual superficial glance at the paintings, but I would ask you all to look at each one in detail and fix in your minds the character and characteristics of every musician's portrait. Notice particularly the Farinelli portrait by Nazari dated 1734 and the two portraits by Thomas Hardy, one of Joseph Haydn 1791 and the other of Saloman who was Haydn's impressario in London and for whom he wrote some of his famous symphonies. Last term, the curator of the museum of old instruments in Vienna, visited the College and he was fascinated by the Haydn portrait, in fact he stood looking at it for at least ten minutes obviously enraptured. Another good example is the portrait of William Linley after Lawrence. In the Council Room there are two modern portraits of interest, one of my predecessor Sir George Dyson by Anthony Devas and the other of Dr. Ralph Vaughan Williams by Sir Gerald Kelly. The latter was on show at the recent exhibition of paintings by Kelly at the Royal Academy, and is considered by many to be one of his most successful portraits. Of sculpture probably the best known example we have, is the bust of Sir George Grove by Sir Alfred Gilbert, which can be seen in the Inner Hall of the College.

Speaking of the Inner Hall calls to mind our collection of old instruments of which the nucleus is the Donaldson Collection. The oldest piece is the 15th century clavictherium. Amongst the keyboard instruments there are a spinet dated 1593, a Kirckman harpsichord and Haydn's clavichord. There are two Regal organs and a portative organ. Several lutes are on show, and one Elizabethan specimen is now in America on loan at the exhibition at Jamestown. Other examples of stringed instruments are a viola d'amore, a viola da gamba, a violin said to be by Amati, a chittaronne and Rizzio's guitar. There is also an interesting and unusual carved violin case. There are many examples of old wind instruments, including a glass flute and a double bassoon, and on the first floor African and Asian instruments fashioned in a variety of strange and curious shapes.

But I do not wish to give you a catalogue, my object is to ask you to notice these and other examples, consider their beauty, ingenuity and craftsmanship, and the variety of styles and shapes which illustrate the development of these instruments and their place in the history of music.

Again there is the College Library. I need not speak of the current music section which is used a great deal by staff and students. It is an

essential part of the Institution and I trust it is appreciated by everyone. What is perhaps not so well known is that the College possesses many printed music books and books on music which are rare and of outstanding interest. Let me give you a short description of a few in order to stimulate your interest in them and realize their immense value for research. There is a beautiful copy of *Gaforius*, which is one of the earliest theories of music dated 1492. This book is well preserved and has illuminated initials and borders, typical of the period. Another early printed book is by *Boethius* dated 1499, and is a text book printed in Latin on Arithmetic, Geometry, Music, Philosophy and the discipline of scholarship. Then there is a Missal of the Latin Rite, in which is included an illuminated parchment of the Crucifixion, and elsewhere marginal comments in a contemporary hand. This copy is dated 1527 and contains the earliest examples of printed music in the College Library. We have various part books, for example the *Cantiones Sacrae* by Tallis and Byrd dated 1575, which is a collection of Motets and the first work to be published under licence granted by letters patent, which gave these two composers the sole right of printing music and music paper in England. This volume is well known to those who are knowledgeable about 16th century music in this country. The College also has the 1589 collection of four and five part Masses, Motets and Madrigals by Palestrina, all of which are unique copies as far as this country is concerned, and elsewhere can probably only be found in Italy. Then there is the first edition of Byrd's Psalms, Sonets and Songs published in 1588. The *Musica Transalpina*, the first printed collection of Italian Madrigals with English words compiled by Nicholas Yonge, and famous because its publication had a profound influence on the history of the English Madrigal. There are also copies of the following :—Morley's Plain and Easy Introduction to Practicall Musick ; *Marenzio's* 2nd book of Madrigals, a unique copy ; Robert Jones' 3rd book of Ayres ; *Ferrabosco's* book of Ayres and Lute songs ; *Parthenia* first printed collection of virginal music ; and *Frescobaldi's* Canzoni published in Venice in 1634. This list is not exhaustive even up to the last mentioned date. But if anyone wishes to pursue the subject further, many of the College books are listed in the British Union Catalogue of Early Music printed before 1801, which is edited by Dr. Edith Schnapper and recently published, and a complete list can be found in the Royal College of Music catalogue of printed works.

Finally the College possesses between 4,000 and 5,000 music manuscripts which are housed in the Manuscript Department at the British Museum on permanent loan. It is a large collection of 16th to 19th century music manuscripts, the most interesting of which are the autograph full score of the Piano Concerto in C minor by Mozart, a string quartet and *Armida* by Haydn and a sketch of a Symphony by Schubert. In the College library there are many modern works in manuscript, as well as several Beethoven letters and Stanford's autograph book which I have mentioned in a previous talk.

There I must be content to leave these matters. It has only been possible to give you an inadequate and all too brief description of the many valuable and important possessions we have. However, I hope it has been sufficient to make us all realize how grateful we should be to those in the past who have gathered together these collections, how fortunate we are to be able to enjoy them, and make us resolve to care for them, preserve them, and as far as circumstances permit add to them in order that they may be handed over intact to those who will come after.

WORDS AND MUSIC

By LESLIE WOODGATE

WE know that with the old masters—Bach, Handel, Mendelssohn, words became clear because of repetition. No one was in doubt after the third or fourth time. And of course they mostly used words from the Bible—which in those far-off days, everyone read regularly. As far as Bach and Handel were concerned the words were either sad or joyful. In their writing of music they were more bound by rules and regulations than we are to-day. Most of the movements in "Messiah" for instance are the same shape as the dances of the period—Sarabande, Menuet, Gavotte and so on. This does not mean that the settings of sacred music was any the less sincere, but rather that the form in music had not yet spread its wings. This development was to come with Haydn, Mozart and Beethoven.

Much earlier, in England, we had the glorious Tudor period of madrigals. Now what about the words in this polyphonic writing? Well some had the most glorious poetry—for instance Walter Raleigh's "What is our life?" set by Orlando Gibbons, and Philip Sydney's "Lock up, fair lids the treasures of my heart" set by Thomas Vautour, while others used words as a vehicle for the music rather than for literary greatness. Most of the madrigalists seem to have written their own lyrics and it is strange that (apart from "It was a lover and his lass" which Thomas Morley set as a song), there are no Shakespeare words in the Madrigal School. That is as far as we know, because the madrigals were printed with no acknowledgement to the author. Eventually the lyrics of this period of polyphony were about trivial things—every day fun and frolic—rather than a searching of the heart. Again the same style of writing was used for Church music. There is practically no musical difference in William Byrd's setting of the Masses, his *Cantiones Sacrae* and his secular madrigals. It was the style of writing in that particular period, and would be accepted by both the Church and the people as correct. Only the words gave the feeling of sacred or secular music, not the music itself.

So it is more than necessary that words in both instances—the Madrigal School and that of Bach and Handel, should be well considered. There is musical style to be thought of and verbal context, and both must be a whole. Indeed this is the core of the whole thing. Sacred words are not necessarily unhappy—indeed I can think of nothing more comforting than "His yoke is easy and his burden is light." On the other hand there is nothing more tragic—beyond the thought of humans than "Behold the lamb of God that takest away the sin of the world." But we must consider another problem of the scientific age of music—the fugue. Where does this come into our emotional setting of words? To the 20th century mind a fugue is an exercise which helps to produce a qualified practitioner of music. But again I must point out that our forefathers were circumscribed by the then known accepted forms of music, and the fugue was a normal structure for words or instrumental music. So the shape of the Bach "Matthew Passion" was governed by Siciliano, Minuet, Gavotte, Sarabande, and Fugue, interspersed with the most wonderful figurations of a hymn tune that Bach himself seemed to enjoy—a development of the kind of music written by Buxtehude, but in a more modern way. Handel on the other hand seems to me to be less advanced in this technique. He accepted the usual forms of the period and added his own tremendous

personality to them. Every movement in his oratorio "Messiah" could have been an exercise—but his own personal manner of writing, and his integrity was above that exercise. He was a genius using the common phrases of the day—but using them as a genius only could, in his own individual idiom. From the Overture to the glorious "Amen" he was thrilled with creation—his technique was a part of himself, he had no thought of dance form, canon or fugue, but only what the words conveyed to him as a person. The shape of the music was governed by the mood of the words. But both were controlled by the greatness of the mind writing the music. Only in this way is fine music born: in the white-heat of creation.

And now—in my enthusiasm, I am probably saying that inspiration comes to those who wait. Here again I must point out that external things affect us all, and artists are affected by visual things, such as words, paintings—even music. And the most profound of all is nature itself. All of us are affected by emotion—and that emotion can be mental, physical and spiritual. We are thrilled by a glorious sunset, moved by a beautiful performance of a slow movement in a symphony, enchanted by a lovely ballet like "Swan Lake" and excited by an actor like Sir Laurence Olivier in "Henry V." Each expression, each feeling, very often goes beyond what we can say in words. Painting, poetry, music, ballet and drama give us different emotions.

So, to us, music colours the words we sing. Very often we have visual images when we hear what is called abstract music. These images are our own personal visions. But what of the images conjured up by poets? Each of us reads into them a different conception. That is why composers treat words in such a different way. That is why, as we sing we must try to think—as much as we can—what the particular composer thought when he set these words. Not what we think *he* should have thought. And that is one of the hardest lessons to be learnt by any of us. There are far too many conductors who interfere with music, and far too few who give us what the composer wrote. There are far too many executants who give their interpretations (what *they* would have written if *they* had composed the work) and far too few who get behind the notes in the score, and produce what the composer intended.

And what of us who have both words and music to contend with? First of all, let us remember that the composer has been excited and enthralled with the beauty or emotional quality of the words. Something—even one sentence—has started a flow of melody and rhythm in his mind, and he just *has* to write music. He reads the words—either prose or poem—time and time again. He lives it and breathes it hourly, it becomes part of himself. It is no exaggeration to say that he becomes obsessed for the time being. The result may not be what we feel, but it is the personal re-action of the writer of the music. When we look at a painting by Picasso, or a statue by Epstein we immediately re-act by saying "Good heavens—it's nothing like so and so." When people heard Bach improvising round the chorales they wanted to sack him. When Wagner was alive no one could hear a melody in his music. Even Verdi was criticised for his modern innovations in "La Traviata."

It therefore behoves all of us who are interested in choral work to think deeply of the poetry or prose we are singing. Far too few of our choirs read the words they have to sing, and many, when they have read them, have little comprehension of their meaning. Very often we sight-read the words and music together and do not trouble afterwards to read

the words by themselves. I think it is more sensible to read the words completely through and then study what the composer has written so that you can see what he was aiming at when he composed the piece. We must always remember that the words came first and although words and music are now partners the first inspiration was words.

There are many problems arising from the singing of words. One of them is the question of rhyme. How do we pronounce the word "wind" when it rhymes with "kind"?

"Blow blow thou winter wind
Thou art not so unkind"

If we say "wind" with a long "i"—it means to wind a ball of wool, or wind a handle. It certainly does not convey the sense of the word as we understand it. I was told an interesting story, many years ago, of Sir Charles Stanford attending a rehearsal of Joseph Barnby's choir at the Royal Albert Hall. The choir was rehearsing a work of Stanford's. The words were by the Poet Laureate, Lord Tennyson. When the choir came to the word "wind" Stanford stopped them and said: "I have just been talking with Lord Tennyson and he asked me 'Why do your singers destroy that wonderfully descriptive word. It is the sound of the *wind* which gives the true impression.'" Incidentally, what about:

"Though thou the waters *warp*
Thy sting is not so *sharp*."

Many words are rhymed by poets in this way: love, grove, move: rain men: and so on *ad infinitum*. My point is that there are rhymes of sight and rhymes of sound, and we should pronounce our words as we normally do—not destroy the beauty of our lovely language by distorting the vowels.

Many singers think that a piece of music begins when they start singing. It does not—it begins with the first note of the piano, organ or orchestra and ends with the final note of the whole piece. In other words it must be a united effort not a piece-meal one. The words are heightened by the music, and the introduction, interludes and ending express the mood of the poem. The composer adds his music to give depth to the words, to give colour and imagination and to emphasize what the author has expressed.

What then do I mean by words and music. Quite simply that every one of us should give as much attention to the words as to the music. I feel that when all we can say in prose is said, then we turn to poetry. From words we go into a realm of pure beauty which is music. In this realm there is no use for words, only sound. And it is in this abstract realm that everything is complete. The painter looks for different combinations of colours or designs to fulfill his urge for creation. The sculptor sees in stone or wood a shape or form to be hewn out of the mass he has before him. The musician is inspired by beauty around him, or by chance sounds or words, but ultimately it is only through sound—which is ephemeral—that he will convey his message. It is our duty to produce those sounds to the best of our ability, and by doing so we lift ourselves to the higher plane of creative and re-creative art.

Dr. Edmund Rubbra's article on Symphonic Structure did not materialize in time for inclusion in this number; but we look forward to its appearance in our next issue.

THE STUDENT AND THE REGISTRAR

By HUGO ANSON

Prelude

- R. Are you crying !—or is your face always shiny ?
 S. *Boo-hoo ! I'm not crying—I never cry, I've just got a wet face.*
 R. Your face was comparatively dry when you last came to see me—of course I know it has been raining since then.
 S. *Boo-hoo ! I don't like paper-work and I want to change my professor—for, you see, I can't always stay with a wet face and something must be done about it.*
 R. I suppose you mean you don't like your professor ?
 S. *Not quite that. I mean that my professor doesn't like me and, you see, I do like his paper-work and it is such a pity that he doesn't like mine—it always sounds like Palestrina.*
 R. Who teaches you ?
 S. *Count Erpoint.*
 R. But he is one of the most popular professors. Students even fight and scramble to pick up and thread his notey pearls in a horizontal way.
 S. *Yes, I know. However it's not the pearls I can't pick up, but the fifths.*
 R. Surely you can find one, and, if you can find one, you should be able to find the other, for yours are generally consecutive. That's the curious thing about your fifths. They are so friendly that it's hard to keep them apart. It is true that one is generally higher than the other, but such undemocratic procedure among friends doesn't count for very much.
 S. *Which do I find first ?—the first, second, upper or lower ?*
 R. That would be telling. I think you had better ask Count Erpoint first, he's sure to have views. I will whisper, however, that it largely depends on how quickly you can count. If you can count up as quickly as the notes are put down there is just a chance that in Time—say, $\frac{3}{4}$ Adagio or $\frac{3}{4}$ Largo but not $\frac{3}{4}$ Allegro—you may soon be able to light on one of the pair. If I were you I would always look for the first fifth first, for, when you can see what the first fifth looks like, there is a greater chance that you may be able to hear what the second one sounds like. They always seem to look worse than they sound, so it's generally better to *look* first and *hear* second. You are then able to take up the correct moral attitude from the very start and you will please Count Erpoint who likes correct moral attitudes.
 S. *Oh, I see ! I had no idea there was so much in it. I think I will try again with Count Erpoint, and, I needn't cry any more, need I ? I thought it was just a wet face, but I suppose I really must have been crying.*
 R. There, there ! You needn't cry any more—at least not unless you try to tell Count Erpoint what I have been saying, and then it is he who will certainly cry in despair. You will then be so sorry for him that you will probably join in and say again that it's only just your wet face. As he won't be able to see you properly through his tears he will probably be deceived and believe you.
 S. *Thank you so much—you are kind. I will work really hard ; keep the paper-work to my nose and try to please Count Erpoint—for he is to be pleased.*

Fugue (with apologies to Lewis Carroll)

The Student and the Registrar
Talked for an hour or so
They argued always with a voice
Conveniently low :
And all the little fifths they stood
And chattered in a row.

"The time has come" the student said
"To show me all of these :
The upper ones, the lower ones,
The pairs and even threes—
And why sir, Count Erpoint goes off
The deep end when he sees."

"O Student !" said the Registrar
"Adjacent fifths you'll find
If you will dry your tears and try
To be extremely kind—
For fifths are very sensitive,
You'll find they really mind."

"If two plain fifths in two same parts
Appeared in half a bar,
Do you suppose" the Student said,
"That they would always jar ?"
"I doubt it," said the Registrar
And laughed aloud—"Ha ha !"

Her face was wet as wet could be
The Registrar's was not
They could not see a fifth, because
No fifth was there to spot
You see, in counting up, they found
The fifths were sixths—what, what !

But, all the same, some fifths were there
Determined to be seen.
They shouted, "We're not sixths, but just
Some fifths that got between."—
And this was scarcely odd because
The music was not clean.

"I weep for us," the Student said :
"I deeply sympathize."
With sobs and tears she sorted out
Fifths of the largest size,
Holding her pocket handkerchief
Before her streaming eyes.

"I know my face is clammy wet,
What must you think of me ?
But now Count Erpoint will be pleased
And with me he'll agree.
Disclosing bare adjacent fifths
Will be for me a spree."

POSTMAN'S KNOCK

By VALERIE TAYLOR

IT was cold and dark, and an uninviting prospect for my first morning as an auxiliary postal worker over the Christmas period, but the warmth of the sorting office and of the postmen's cheery "Good Morning" instilled new verve in me and I was ready for anything—which was a good thing as I was to encounter plenty of variety during my nine days' work. It was a hard job, particularly as most of us were students not used to so much activity, but it was tremendously interesting and exhilarating and caused no little amusement on numerous occasions.

We delivered thousands of cards and parcels which could aptly be described in the same terms applied to the rats in the "Pied Piper of Hamelin"—there were big parcels, little parcels, fat parcels, thin parcels all jostling in tumbled disarray until brought to order by the deft sorting of the regular postmen. Some people were remarkably optimistic with their packing materials, and several parcels had to receive treatment from the casualty department before continuing their journey. This caused delay, as did a faulty address—and what a strange selection of addresses I did come across. There are those local people who can tell you exactly where a house is, but they do not know its name or number. It is then that you see "opposite Mrs. Smith's," for example, or "At the bottom of Chorley Hall Lane on the right hand side"—but it all depends on which way you approach Chorley Hall Lane!

I had to contend with a most miscellaneous assortment of letter boxes. There were those that were just large enough to take an envelope of child's stationery size, and those with such excellent springs that I had difficulty in extricating my fingers and gloves from their rat-trap jaws. I was dismayed on the first morning when at one house the flap of the letter box fell off on to the carpet beneath. I learnt that this had been going on for months, however, and often I had not reached the front gate before I heard a click and the box was intact again until the next delivery.

Monday was very interesting. It was washing day and I had to negotiate lines of washing which offered a kaleidoscope of colour. Then too the garments were choice, distinctive, sometimes revealing, and I became quite adept at turning a blind eye on the lacy brevities which flew with fascinating charm in the breeze. Parcels were received by ladies with clean, ammonia smelling hands. On many days packages were left in sheds, coal houses and elsewhere if the owner were not at home, and I put some chatty little notes through letter boxes explaining the whereabouts of the post.

Some people were very kind in offering me sympathy or a cup of tea on a cold and rainy day, but I was interested and often a little embarrassed by the way in which people confided in me, as if I had known them intimately for years. I should think I am almost as versed as the doctor in the complexities of a certain Mrs. X's internal regions!

Christmas Day marked the termination of our temporary employment with the Post Office and we took out one delivery of letters. This being a general holiday, and our being out soon after eight o'clock in the morning, we wondered if we should be welcome at so early an hour. Our postmen's knocks were answered by people sans shoes, sans teeth, sans clothes, in fact sans almost everything. As we hastily retreated wishing them a happy Christmas, we formed the impression in one or two cases that they might be wishing us a destination not normally on our route, where no doubt the Monday's washing would have dried in double quick time.

MR. R. C. GRIFFITHS' RETIREMENT

LITTLE more than a page of this Magazine is customarily allotted to the working lifetime of a devoted official on his retirement.

About five hundred words must cover roughly fifty years, directing attention to the quality of a man, the extent of his service and the affectionate respect in which we hold him and the work he did.

Any retiring official is entitled to remind himself that the quality of any tribute in these uneconomic space-starved pages will be in inverse ratio to its length. Indeed, he need not concern himself even to that extent. He need only realize that whatever is set down here has, as source and purpose, a very deep and lasting appreciation of all he has meant, not only in his immediate tasks among immediate colleagues, but to the hundreds of students and members-of-staff who have had good cause to regard him as an unfailing friend. This, indeed, is all that Mr. R. C. Griffiths need do. One wonders if a man of his modesty will do even that much in the matter. If our estimate of him is sound we may be sure he will expect nothing in salutation—not even in the pages of a Magazine for which he found means of important but unrecorded service. It will be more like him to argue that for fifty years (broken only briefly) he carried on with allotted tasks ; kept his hours ; received his salary ; took us as he found us ; was willing and adaptable enough to serve in a variety of spheres until, in succession to Mr. Stammers, he became Chief Clerk and Cashier.

It was in this last that the present generation knew him best and will best remember him.

Those of us who, with him, have been longer associated in R.C.M. work will know the outline of his progress.

As a young Londoner (but born of Northampton folk) he more than touched the fringe of music-making. He was a "Bates" boy—a trained chorister. So was his elder brother Leonard—a fellow pupil of Stanley Marchant, and later, choirmaster at St. Mary Abbots, Kensington. Family musical connections had higher levels in the fact that an uncle (Samuel Griffiths) was the first Regular Army Director of Music at Kneller Hall, and had decisive influence in setting the pattern of that famous Institution's training.

The first phase of Mr. Griffith's work in the College was from 1907 to 1923 : an uneasy, indecisive period ; with Edwardian and Parry-directed peace ; war and its taxing pursuit ; the almost equal excitements of Sir Hugh Allen's Directorship ; and a two years' absence (1923-1925) as a professional copyist.

Earlier he had worked in the Library. Under Mr. Claude Aveling his task lay with the organizing of the concerts.

After his return from the war he veered towards the Stammers-and-Finance office, finding thereby a defined, permanent centre of activity.

Of a man whose major discomfort it would have been to discuss his war service it was not easy to learn any of its details. But we know them to have been eventful, and often distinguished. In 1914 he was a Territorial, soon called up, early sent overseas. Going to the East he served in Afghanistan, in Persia, in India. And while attached to an Indian Regiment he had to face the horrors of cholera and to sustain the loss, through it, of his three English colleagues. He was awarded the Meritorious Service Medal. And he might well be proud to recall that when, during his two years in Persia, he was mentioned in Dispatches, the citations were signed by Winston Churchill.

It is good that these honourable facts of his extra-College life should be known to us. But even without them we would be aware of the grounds of our admiration for the steadfast, modest, calm-minded, courteous personality who, over the years, had become an "essential" in the work of the R.C.M. As long as he remained with us, all of us, at whatsoever level, had a comfortable assurance that "Griffiths" was at his post, a dependable factor in our midst. To those of us fortunate enough to overcome the outer defences of his modesty he was ready to surrender to terms of wise and responsible friendship. That could mean many things; even a day at Lords—a day of wisdom and Wisden inter-mixed, of reminiscence in which the names of Parry, Hammond, Woolley, John Hare, Pownall, Stanford, Graveney, Bates, Broadbent and Bradman cropped up in mingled disorder but quiet devotion that are appropriate to that place of relaxation.

Now, in that superior relaxation called "retirement" a host of friends will wish him all the hobbled refreshment so richly his due.

HERBERT HOWELLS.

FIFTY YEARS AGO

The interesting photograph, taken by Mr. Geoffrey Parratt and reproduced opposite, shows the late Sir Hubert Parry and some of his administrative and professional staff. As so often happens on such occasions, many were unable to be present; amongst those professors at that time, who do not appear in the photograph, were: Walter Alcock, Frederick Bridge, Walford Davies and Arthur Somervell (all of whom received Knightships); Algernon Ashton, J. F. Barnett, A. C. Bent, Henry Bird, Henry Blower, A. Borsdorf, Frederic Cliffe, John St. O. Dykes, Walter Ford, Claude Hobday, Haydn Inwards, Cairns James, Alberti Ramdegger, W. H. Squire and Charles Wood.

The names of those appearing in the photograph are as follows:

Back Row (L. to R.)

Claude Aveling
Daniel Price
Herbert Sharpe
W. G. Whitehouse
Achille Rivarde
Marmaduke Barton
J. Egerton
Mrs. Bindon
(Lady Superintendent)
T. E. Wotton
Herr A. G. Haltenhoff
Sir Charles Villiers Stanford
Signor F. Rossi
Maurice Sons
B. Soutten
Albert Reakes
Davan Wetton

Middle Row (L. to R.)

Gustave Garcia
Mrs. Cecilia Hutchinson
Dr. Emily Daymond
Miss Fanny Heywood
Frank Pownall (Registrar)
Sir C. Hubert H. Parry
Madame Alice Elieson
Madame Medora Henson
Madame F. Thémoin
Madame Eugène Oudin

Front Row (L. to R.)

Charles Draper
S. P. Waddington
Albert Visetti
Thomas F. Dunhill
Dr. F. J. Read
Franklin Taylor
Sir Walter Parratt
Senor Fernandez Arbos
F. A. Sewell



FIFTY YEARS AGO



CONCOURS CASALS

We have the privilege of reproducing opposite a unique photograph of sixteen of the most distinguished 'cellists of our day : it was taken in October, 1957, the occasion being the subject of the article which follows.

The names, from left to right in the photograph, are :- (1) Sadlo, (2) Fournier, (3) Cassado, (4) Bartsch, (5) Barbirolli, and behind him (6) Pasquier, (7) Rostropovitch, (8) Casals, (9) Montiel, (10) Bazelaire, (11) Eisenberg, (12) von Tobel, (13) Friss, (14) Mainardi, (15) James, (16) Grummer.

PREMIER CONCOURS INTERNATIONAL PABLO CASALS

By HELEN JUST

IN the early hours of the morning of October 15, 1957, we set off for Paris to attend the International Concours held at the Salle Gaveau for the following six days in honour of Pablo Casals' eightieth birthday. On our arrival in Paris we found our hotel to be very comfortable and within a stone's throw of the Salle Gaveau. We were thrilled to be in Paris again and seized the opportunity of some sightseeing while the daylight lasted, knowing that the Concours would monopolize most of our time during the coming week.

The next day we awoke to find ourselves without light—as usual Paris was in the throes of another strike. On arriving at the Salle Gaveau we found pandemonium, as no one was allowed to enter. In due course it was decided that the Concours should commence at four o'clock that afternoon, so we all dispersed, some to practise and others to enjoy themselves. We, being among the latter, made good use of our unexpected free time, but it had to be on Shanks's Pony, our Metro tickets being useless for the moment.

Four o'clock came and found us in the gloom of the Salle Gaveau. We had programmes but could not see to read them, so sat chatting amongst ourselves about the day's experiences, all keyed up with anticipation of the competition to come. Pablo Casals arrived with his beautiful young wife and some friends, all of whom settled themselves in a box on our left.

The distinguished Jury was assembled above us in the dress circle. Paul Bazelaire, their President together with Charles Bartsch (Belgium), Gaspar Cassado (Spain), Maurice Eisenberg (U.S.A.), Antal Friss (Hungary), Paul Grummer (Germany), Ivor James (Great Britain), Enrico Mainardi (Italy), Ruben Montiel (Mexico), Etienne Pasquier (France), Mstislav Rostropovitch (U.S.S.R.), Milos Sadlo (Czechoslovakia) and Rudolf von Tobel (Switzerland). Sir John Barbirolli and Pierre Fournier joined the Jury on the last day for the final round of the contest.

All voting was to be by secret ballot and the first prize, presented by the Mexican Committee of Patronage, was 350,000 Francs and concert engagements in France and abroad with the best Symphony Orchestras. A series of concerts with the "Jeunesses Musicales de France," and a recording session for double-sided records with "Pathé-Marconi." The second prize of 300,000 Francs was given by Clarisa Davidson (London). The third Prize of 200,000 Francs was given by friends and admirers of Pablo Casals in the city of Barcelona. The fourth prize of 150,000 Francs was given by the friends of Pablo Casals in Florence and Sienna.

Suddenly all the sortie lights over the doors were switched on and the first competitor was announced. We were off at last. The first test was (a) Prelude and Fugue from the 5th suite for 'cello solo in C minor by

Bach ; (b) First movement of the Concerto in B flat by Boccherini. There was still so little light in the hall that the accompanists of the first four competitors were in some cases helped by torches, after which we were greeted by a blaze of light which dazzlingly announced the end of the strike. In this first round there were forty 'cellists from all over the world representing sixteen countries.

The tests were severe and searching. It was fascinating to see which countries had been influenced by the modern style of 'cello playing, and how, in some cases, the players transcended their style. The robust playing came for the most part from the women and the more sensitive and tender moments came from the men. The standard of a great deal of the playing was a most inspiring experience to hear, and there was some remarkable talent among the under twenties.

Fourteen competitors passed to the second round and were joined by Alexander Vectomov (Czechoslovakia), who had been exempt from the opening competition as first winner Concours International Prague, 1955. The test was (a) La Folia by Marian Marais ; (b) Prelude in C major for 'cello solo by Abbiato or the second movement of the Sonata for 'cello alone by Kodály. Here we had some really beautiful and magnificent playing, and one began to wonder what the Jury was going to do about so many fine performances. The four selected for the final round were Parnas (U.S.A.), Lazko (U.S.S.R.), Feiguine (U.S.S.R.), Angelica May (Germany). The final test was a Concerto of their own choice from a list of eight, the Dvorák being chosen by Parnas and Lazko, and the Schumann being chosen by May and Feiguine. They drew for order of place and Parnas opened with a magnificent performance of the Dvorák, followed by Lazko, who had shown himself to be a sensitive artist of rare quality throughout the Concours. However, the Dvorák seemed to shrink in his hands and one was left with the impression that Parnas towered above him. Then came a superb performance of the Schumann from Feiguine, the first movement was a little stiff, but the slow movement was full of romantic imagination and the last movement was the finest performance I have ever heard. How could this be surpassed ? Then came Angelica May. Here we had a fine classical player with plenty of technical control who brought vitality and imagination to a fine conception of the work as a whole.

The result of the final round placed Parnas first, Angelica May second, Feiguine third and Lazko fourth. When the four Prize Winners were announced the Jury made eight honourable mentions, and Casals at the close of the Concours told us that a patron of Catalonia had made eight consolation prizes available as the standard of these players had proved to be so high.

The following evening Parnas and Angelica May gave performances of their respective Concertos with the Lamoureux Orchestra conducted by Pierre Dervaux. The audience was the most distinguished one could possibly imagine—Musical Celebrities of world renown were everywhere and these young artists amply justified the choice of the Jury by the quality of their playing, bringing this historic occasion to a triumphant finish. It is difficult to imagine the standard necessary for such a Concours, but there is no doubt that where the players had been selected by previous competition to represent their country, the standard of competitors was of a very high order indeed.

This wonderful tribute paid to our beloved Pablo Casals will always remain in the memory of those present as one of the most inspiring experiences of their lives.

SKITSONPHRENIA

By JOHN MARSON

"I wake up thinking of dominant sevenths,
 Sometimes ninths and even elevenths
 That won't resolve as dominants should.
 I ask you, doctor, tell me, would
 You please advise me on a tonic
 To set these discords right ?" "*This chronic
 Malady is easily cured
 By help of one who's tonic-chord-
 Obsessed, as you are dominant ;
 Find one and your cure is imminent.*"

There was a girl I'd long admired
 And so I asked her if her triad
 Would resolve my seven-five-three.
 "How dare you say such things to me ?"
 She answered, somewhat virulent :
 I fear she knew not what I meant.

Another lass I then implored,
 Asking if she had a chord
 Which would not interrupt my cadence.
 But she's one of those modern maidens
 Who sacrifice beauty, I feel,
 For too much added-sixth appeal.

Each one I asked would coyly demur
 That I should not resolve on her.
 The nearest to my heart's desire
 Was one who was an octave higher,
 But she complained, disgustedly,
 "Your overtones would finish me !"

And so I must remain unwed
 And unresolved until I'm dead ;
 No wonder that some blokes I've known'll
 Sell their souls and turn atonal.

FOR WHOM THE BELL TOLLS

By RONALD REAH

"CERTAIN day boys," the voice rasps, "have been bringing food to the school." We all cringe as the voice proceeds. "This practice is strictly forbidden and I shall make it my business to discover just who the culprits are." I gaze round at a sea of vacant faces, open mouths, and expressions of mute expectancy. We all wonder when the voice is going to stop. Already it seems an age since we sat down to our watery porridge and cold tea. "What am I doing here ?" I wonder, wincing as the voice rasps on "... a deliberate raid by some boy, with the intention of breaking one of his form room windows. This is an example of the worst sort of hooliganism ..." As I look round to view the familiar faces once more, I am impressed by the skill with which

Brown is destroying Jackson's copy of "Songs of Praise." What was it John Churchill had said? Something about it being a great life—if you don't knuckle under!

"Hymn 481," grates a voice meaningly. I meet a pair of icy eyes which prompt me to begin my great task of the day. I notice that someone has hacked a lump out of middle C sharp. Not that it makes any difference. I ceased trying to make it play weeks ago. The piano is much the same as it was in 1929—akin, in fact, to the one which used to stand in room 88 at College.

At last we have the usual shuffle along to the staff room. There is the immediate prospect of facing IIb for English. Wearily, I put my copy of Berg's Violin Concerto in my pocket and wend my way between piles of unmarked books to the task in hand. IIb are as usual in a state of chaotic disorder. I spring into action using any weapon I can find close at hand. After ten minutes, peace reigns and we begin. I explain carefully to Warburton that this is an English lesson. He returns to his seat rather thoughtfully. I am pleased. I don't like Warburton any more than Warburton likes me.

I remember Frank Howes talking about apperception masses and I struggle to recall the writings of William James. I consider the bowed heads and scratching pens. I remember the G.R.S.M. course and sadly shake my head in recollection. I think of those who will be sleeping this night with a Times Educational Supplement under their pillow and my heart goes out to them. I walk over to see what young Smythe is up to. This life is strangely different from that at Prince Consort Road.

The day goes on. "When will it end?" a voice cries within me. But I know that dinner with the Headmaster and his entourage will follow at 7.30 p.m. And follow it does!

"Quite an unusual hymn this morning I thought, Mr. Reah," he remarks pleasantly.

"Yes sir," I reply hopefully.

"What did you say?"

"I merely agreed with you sir."

He nods, smiling.

"How is the choir going, by the way? Our last master didn't make much progress in that direction." I almost spill my soup. The last master has my full sympathy just as I, no doubt, will have the full sympathy of my successor.

"Rather well, I think, sir."

He nods, knowingly. He knows too much for my liking. "You like the English, of course?"

"Oh yes sir," I chirp gaily, my hand clutching the Berg Concerto in desperation.

"I'm pleased. We may be able to give you more time for English later on. However, things seem to be settled rather nicely for the time being. Don't you think so?"

"Yes sir," I reply, panic gripping my heart. I wonder what he will say next, but fortunately he turns to another of the happy group.

At last it is 9.30 p.m. Fondly, we say our good-nights. The rest of the day is one's own. On my way upstairs I notice Warburton creeping stealthily in his pyjamas to a place which shall be nameless. I mutter silently to myself and reach my room at length only to find that I can hear music proceeding from the room directly beneath me. It is as American as you can get these days and I try to be tolerant, remembering my own youth—a time, when Count Basie came before Bartok in my esteem.

I cross to my desk and draw a sheet of manuscript firmly towards me. The record stops and I begin my task while I have the chance. It is, of course, hopeless. A knock on the door produces a smiling face and an invitation to read an essay which Jackson has just completed.

And so the moral of my tale : while you are at College, make the most of it.

R.C.M. UNION

As usual, the Annual General Meeting was the chief concern of the autumn term, but unfortunately the speaker failed at the last moment, for health reasons. The meeting on Friday, December 6, was not well attended, partly owing to the inroads of "flu," the threat of bad fog and to the fact that many professors were away examining for the Associated Board.

In the absence of a speaker, longer time was given to discussion of the decision and recommendation from the Committee that the subscriptions should be raised, in order to meet increased costs.

Last year I pointed out that we were starting a new half century ; this year, it is, in a sense, the start of a new epoch also, in breaking away from the fifty years of low subscription rates. Everyone agreed that to take this step was only to act in line with many other organizations and seeing that each member costs about 14s. a year, the existing subscription of 10s. 6d. obviously cannot cover expenses. Although most reluctant to do so, it seems that the time has come when an increase is inevitable and the Committee therefore proposed, that, as from *September 1, 1958*, the rates of subscription should be :—

Past Students	£1 1 0
Overseas and Magazine Subscribers ...	10 6
Present Pupils	10 6

and this was agreed to unanimously by those present.

When these prices come into effect, it is our *hope* to revert to the traditional plan of including the summer "At Home" in the price of the subscription (except for guests) but that remains to be seen—in the meantime, expenses this year will be serious with each Magazine costing 4d. to post ! in addition to other increased postage rates.

The retirement of Mr. Griffiths at Christmas is viewed with very great regret by Union members and the Honorary Officers in particular, for his help and devotion have at all times been at their disposal and it will be very hard to replace him.

PHYLLIS CAREY FOSTER, *Hon. Secretary.*

THE CHRISTIAN UNION

The meetings of the Christian Union are open to all and are designed to provide as much variety as possible. Every Wednesday from 1.10 p.m. to 2 p.m., in the Council Room (next to the General Office) we have our main meeting of the week. This consists of talks by invited speakers, discussions, Bible studies, etc. Bi-weekly prayer meetings take place on Tuesdays and either Thursdays or Fridays, also from 1.10 p.m. until 2 p.m. A programme containing more details of these meetings, and of the various outside activities of our Union, may be found on the notice board in the caféteria and we hope that you will make use of this. Members will answer any enquiries and all who are interested are warmly invited to come.

ANN KIRWAN.

DISTINGUISHED VISITORS

Amongst those visiting the Royal College during the last four months have been Miss Evelyn Mosier-Foster, Head of the Music Department in Mexico City College, who is especially interested in choral work ; Mr. Obese-Jectz, assistant registrar of the Kumasi College of Technology, Ghana, who wished to study our administrative methods ; Mr. Gerald Hudson, organist of the Cathedral in Barbados, B.W.I., and Mrs. Hudson—he is a patriotic Old Collegian and keen Magazine reader ; and Mr. Kenneth Kimball, Director of Music at the Centralia Junior College, Centralia, Washington, D.C.

F.R.C.M.

The President, Her Majesty Queen Elizabeth the Queen Mother, has approved the election of the following as Fellows of the Royal College of Music :—John Bishop, Benjamin Britten, Keith Falkner, Sir William McKie, Donald Peart, Bernard Shore and the late Ernest Tomlinson.

GOLDEN WEDDING

Lieut. Col. George Miller, M.V.O., M.B.E., and his wife (Cicely Gleeson-White) celebrated their Golden Wedding on July 1, 1957. We send them both our heartiest congratulations and trust that Mrs. Miller will make a rapid recovery from her recent serious accident.

MARRIAGES

TALBOT—FURNESS. — On February 26, 1957, Thomas Talbot to Margaret Furness.*
TEN DOESSCHATE —ALDERSON. — On July 26, 1957, Sylvester ten Doesschate to Yvonne Alderson.*

SHILLING—JOHNSON. — On December 18, 1957, Eric Shilling* to Doreen Johnson.

* Signifies Royal Collegian

BIRTHS

JONES.—To William and Juliet (née Cuningham) a daughter, Deborah Susan Fryer, on September 8, 1957.

DEATHS

GABRIEL.—Evelyn Gabriel (née Tyson), after a long illness, on September 16, 1957.

HEMMING. —Howard Hemming, in Queen Elizabeth Hospital, Birmingham, on January 18, 1958.

TURGEL.—Barbara Ann Elizabeth Turgel, G.R.S.M., A.R.C.M., suddenly on November 13, 1957.

NOAKES. —Gillian Anne Noakes, in the Lewisham train disaster, on December 4, 1957. Mr. Henry Wilson writes: The tragic death of Gillian Anne Noakes—one of ninety people killed in this terrible train accident—after attending the afternoon Choral Rehearsal, proved a great shock to all who knew her. She came here from Wadhurst College and was universally liked for her bright and charming personality. Our deep sympathy is extended to her relatives.

THE LATE ERNEST TOMLINSON

The Editor has received from Violet Brough (Mrs. R. A. Rutter) the following "mite in affectionate memory":—

Mr. Ivor James wrote in last term's issue of the Magazine of Ernest Tomlinson's amazing achievements in the world of the viola and chamber music, and of his quiet modesty. Although I had nearly nine years at the R.C.M. as his student, starting some thirty years ago, I had no idea of all that he had done and he certainly never spoke of it. I can, therefore, only write with gratitude and affection of him as a Professor.

Studying under him was a liberal education in itself; the microscope which he habitually carried in his pocket and produced on any appropriate occasion was figuratively trained on to many widely diverse subjects; he was so whole-hearted over everything he did. He was a dedicated teacher (as I knew him) and his close attention to every finest detail of technique and drive for perfection, and his flair for describing or illustrating just what he wanted from us was infinitely helpful and inspiring. Nothing was too much trouble to him in this connection and many of us must have received long letters or cryptic postcards between lessons elucidating some point or fingering which he thought we had not grasped. This habit he maintained, for I received a most helpful letter from him only a month before he died.

From week to week he never showed a sign of moods or variation in temperament and having so much patience, self-discipline and persistence himself he had little mercy on those who did not choose to work hard; we were flayed with a dry, often caustic, humour (albeit frequently far over our heads) but the underlying scorn registered. On one occasion when I pleaded lack of time for practice he commented that I must find it rather cold at 5 o'clock in the morning until my fingers were limbered up. I never again made that excuse. His humour and fund of stories were a joy, and I have heard much of his impromptu sleight of hand entertainments which enlivened many a weary train journey for members of his quartets.

The subject over which he expanded most, apart from music, was mountain climbing. It was his great love, almost equal I believe to music, and he spent many of his holidays on or near his beloved mountains. Perhaps his love of the heights might be symbolic of his tenacity, deep integrity and quiet wisdom which endeared him so profoundly to his students.

Words are so inadequate to express the rather complex personality of this delightful kindly man who lived latterly for his students and for the perpetuation and establishment of the best tradition of viola playing (now emerging from its cinderella stage) for which he had earlier done so much in his remarkable playing career.

OBITUARY

HOWARD HEMMING

JANUARY 18, 1958

It is with deep sorrow and a sense of shock that we learn of the sudden death, at the early age of fifty-two, of Howard Hemming. He entered College in 1927 and left in 1934; all who knew him during that time will remember the terrific gusto and enthusiasm he brought to every phase of his College life. One remembers his performances during the College Jubilee Year of 1933:—"Flute" in *Midsummer Night's Dream*, Gabriel Service in the play *Service*; and in lighter vein when at a Union At-Home, he played Minnehaha in a student version of *Lowerwatha*.

A lyric tenor, Howard Hemming won many College prizes: The Chilver Wilson, London Music Society, Frank Pownall and others. A pupil of Mr. Sewell and later of Dr. Arnold Smith, he was also a leader in any social or sporting activity. No mean hand with foil or sabre and, for all his six feet plus, he was at the same time the most gentle and kindly of men.

After leaving College, he rapidly made his mark as a professional and sang at Sadlers Wells in *Fra Diavolo* and in the Royal Choral Society's dramatized *Hiawatha* in the Albert Hall. During the war he managed and toured with an ENSA party, being abroad for a considerable time. After the war, for family reasons, he gave up singing professionally and returned to Birmingham, his birthplace, where he took over his parents' business. It was in the Queen Elizabeth Hospital there that he died so unexpectedly.

It was during his College days that he met and married Marjorie Woodville, also a singing student; to her and to his only son Warwick we offer our heartfelt sympathy in their great loss.

FREDERICK SHARP.

NEW YEAR HONOURS

Bernhard Ord has been made a Commander (C.B.E.) and Douglas Gerard Arthur Fox an Officer (O.B.E.) of The Most Excellent Order of the British Empire.

MUSIC RECEIVED

- ALLAN BIGGS : *Humoresque* for piano solo. 3s. Joseph Williams.
- ADRIAN CRUFT : *Bring us, O Lord God*. Anthem for S.A.T.B. and string orchestra (or organ), Op. 24. Vocal Score 10d. Joseph Williams. Two Nursery Rhymes *Cock Robin* and *Fiddle-cum-fee* for medium voice and string quartet (or piano). 3s. Joseph Williams. Two Keyboard Pieces *Worster Brawls* (Tomkins) and *Les Buffons* (Bull) arranged for wind quintet. Score 3s. 6d. Joseph Williams.
- JOHN DYER : *Meditation for viola and piano*. 3s. 6d. Augener.
- C. ARMSTRONG GIBBS : Suite in A for flute and piano (or strings). 8s. 6d. O.U.P. Three Pieces for B flat clarinet and piano. 8s. 6d. O.U.P. *To My Heart*. Choral song for T.T.B.B. unacc. 10d. O.U.P.
- GORDON JACOB : Concerto No. 2 for piano and orchestra. Arrangement for two pianos. 15s. O.U.P. Sonata for the piano. 12s. 6d. Joseph Williams. Divertimento for harmonica and string quartet. Miniature score. 10s. 6d. Joseph Williams. *Sing a Song of Joy*. Festival anthem for S.A.T.B. and organ. 1s. 8d. Joseph Williams.
- MAURICE JACOBSON : *In Blessed Contentment*. A new edition of Mozart's *Ridente la Calma* (K.152) for voice and piano. 3s. Curwen.
- MARJORY NOPS : *The Lord's my Shepherd*. A setting of the 23rd Psalm for voice and piano; also arranged for S.A.T.B. and organ (or piano). 6d. each. J.B. Cramer. *Sing a Song of Sixpence* and *Oh dear what can the matter be*, traditional tunes arranged for two pianos. 2s. 6d. each. Augener.
- E. J. MOERAN : *Parson and Clerk*, a Suffolk folk song collected and arranged for voice and piano. 2s. 6d. Joseph Williams. *Oh fair enough are sky and plain* (Houseman) for voice and piano. 2s. 6d. Joseph Williams.
- FREDA SWAIN : *Country Love*. Three-part song for female voices with piano. 6d. Joseph Williams.
- PERCY TURNBULL : *Pasticcio*, on a theme of Mozart, in the style of Bach, Mozart, Beethoven, Schubert, Chopin, Schumann and Brahms. 7s. 6d. Augener.
- R. VAUGHAN WILLIAMS : *Epithalamion* (Edmund Spencer). Cantata for baritone solo, chorus and small orchestra. Vocal score 7s. 6d. O.U.P.

BOOK REVIEWS

THOMAS TOMKINS. By Denis Stevens. 214 pp. Macmillan. 25s.

The year 1956 was the three hundredth anniversary of the death of one of the most neglected of all English composers. Thomas Tomkins, like another English composer who is happily still hard at work, was still creating music when he was over eighty. A large amount of his music has survived, much of it available in performing editions, and it shows him to be a master of the art of creating sound, whether for voices or for instruments.

Throughout his long life he held important posts. He was for more than sixty years organist of Worcester Cathedral, and he was also a member of the Chapel Royal in London. An equivalent to-day would be to hold posts simultaneously in London and in New Zealand—for the journey from Worcester to London in the seventeenth century took nearly a week. We know enough about him to be sure that he was a very likeable person. Modest, methodical and hard-working, he seems to have made friends wherever he went. To be sure, he knew sorrow as well as happiness in his long life. He was already nearly seventy when the civil war split the country; his house was damaged by cannon shot at the siege of Worcester, and he saw the destruction of the fine organ which he had designed for the Cathedral more than thirty years before. Yet, like the true composer he was, he went on writing. No longer permitted to write music for worship, he turned instead to keyboard music, and some of his greatest works date from this last decade of his life.

Professor Stevens' book gives an admirable account of his life and works. He leads us with no confusion at all through the intricacies of the Tomkins' family tree, and he pays proper tribute to Tomkins' son Nathaniel, who looked after his father in the last years of his life, and devotedly prepared the *Musica Deo Sacra* for publication, preserving for us some magnificent music which might otherwise have been lost. But Professor Stevens also whets our appetite for the music itself. Most of us who have had anything to do with choirs and churches will know a few works by Tomkins. Every choral singer will know (or should know) the superb "When David heard," and we at Morley College discovered with delight a few years ago the splendid twelve-part "O praise the Lord all ye heathen." But few people will claim to know more than a handful of Tomkins' works—yet there have survived more than a hundred anthems, twenty-five madrigals, and a quantity of keyboard and instrumental music. It is a sad commentary on the poverty of our musical life that most of this music is quite unknown to the general public, which chooses to listen to (or is compelled to listen interminably to) the thirty or so works from the nineteenth century which fill all our concerts. Perhaps through this book Tomkins, so fortunate in his lifetime with his family and his friends, will become a little more fortunate in his music too, and perhaps we shall see the recognition of his rightful place among the great English composers.

PETER RACINE FRICKER.

THE ART OF SINGING. By Arthur Cranmer. ("The Student's Music Library," edited by Percy M. Young. Dennis Dobson. 8s. 6d.)

The title of this little book is somewhat misleading. About half of it concerns the art of singing from the student's point of view and can properly be included in a "Student's Music Library." The other half, while it is equally discerning, is mainly directed at the organizers of Summer Schools and Competitive Music Festivals, the directors of broadcasting, and the teacher of singing.

There would seem to be little room these days for another book on singing, but Arthur Cranmer was far too wise an old bird to break into print without having something worth-while to say. The difference between one teacher and another lies less in the truths he has to impart than in the manner of imparting them, and while there is little new to be found in a book of this kind, there is in it a presentation of the truth that makes it an acceptable addition to the literature of singing. The opening of the first chapter gives the key to the writer's approach. "There are no difficulties in singing except those you put there yourself." Voice production has only one chapter, largely devoted to breathing, and there is a chapter on singer and accompanist which is full of useful advice to both.

The book ends with a biographical sketch of the author. There is no need to gild this particular lily, and the Arthur Cranmer I first came to know, as a fellow member of the Bristol Opera Company referred to, would have been the last person to have welcomed this rather fulsome treatment. For the sake of accuracy it might be mentioned that "The Travelling Companion," which is presumably the "new work" by Stanford referred to in the sketch, was produced, not during the 1924 or 1925 seasons as stated, but in 1926.

CUTHBERT SMITH.

ANCIENT AND ORIENTAL MUSIC. Vol. I of the New Oxford History of Music. 530 pp. 63s. O.U.P.

This is the second volume of the *New Oxford History of Music* to appear—volume II, devoted to early medieval music, having been published last year. In some ways this may be the most important of all the four volumes the history will comprise; for it deals with whole fields of musical experience with which most of us are extremely unfamiliar. Primitive music is dealt with by Professor Marius Schneider of Cologne, Laurence Picken of Jesus, Cambridge, devotes himself to the music of China and Far Eastern Asia. Arnold Bake of London University discusses the music of India. Henry Farmer writes on the music of Ancient Mesopotamia, Ancient Egypt and Islam. Professor Carl Kraeling of Chicago and Professor Lucetta Mowry deal with music in the Bible; Professor Eric Werner of New York with the music of Post-Biblical Judaism. Ancient Greek music is the province of Isobel Henderson of Somerville, Oxford, and Roman music that of the Rev. J. E. Scott. This team of European and American scholars cover the vast and little-known spaces of Ancient and Oriental music not in a dry-as-dust specialist fashion but in a manner vastly interesting and readable to the intelligent musician. Though it is evident that there still exist great chasms of ignorance through lack of definite evidence, this first volume lays the foundation of what must assuredly be a very fine history indeed, to whose remaining eight volumes one looks forward with the liveliest interest and anticipation.

JEAN-PHILIPPE RAMEAU. By Cuthbert Girdlestone. 625 pp. 84s. Cassell.

Professor Girdlestone's is the first full-scale biography in English of a much neglected and under-estimated musician. It not only deals at length and in detail with Rameau's musical achievements but sets before us, as has never been done before, the real character of the man. All aspects of his life and work, literary, dramatic and social, are evaluated in the most penetrating fashion, whilst a very valuable service has been performed in filling in the literary-musical background of the early eighteenth century in France. Professor Girdlestone's aim has been to call people's attention to a composer whose work "comes as readily alive on a keyboard, even without a voice, as do Bach or Handel or Gluck." He singles out from his bibliography Kathleen Dale's articles as an excellent introduction to the Study of Rameau's harpsichord music. Effective as this music is on the piano, why do we not hear more of it?

His was indeed a unique and curious life. Till fifty mainly a theorist, then a sudden emergence in 1733 as a prolific composer for nearly twenty years, to return in the last twelve years to the theorizing which he and others believed to be his more important work. Rameau was *par excellence* an instrumental rather than a vocal writer, and little that he wrote for the theatre would fulfill modern conditions; yet in June, 1952, a complete and lavish performance of his *ballet héroïque Les Indes Galantes* was given at the Paris Opera. Perhaps more can be done in the way of revival; but, if not, it will certainly not be from lack of advocacy on the part of Professor Girdlestone, whose book is a work of the most distinguished scholarship.

TECHNIQUE OF FILM MUSIC. By Roger Manvell and John Huntley. 298 pp. 42s. Focal Press.

The authors have written this notable book in collaboration with a special committee under the chairmanship of William Alwyn. In it is traced the history of film music from the early accompaniment of silent films by "mood music" on a solitary piano to the complicated present-day score such as Vaughan Williams' *Scott of the Antarctic*. The two main forms of this type of music, the realistic and the functional, are considered very thoroughly; whilst certain sections of well known films are chosen for more detailed analysis, and technical problems of presentation discussed.

Among the appendices is a record of original film music compositions, the earliest of importance being Edmund Meisel's score for the silent film *The Battleship Potemkin* in 1925. Among these pioneers there figured Milhaud, Honneger, and Shostakovich. Royal Collegian composers made an early if limited entry into this specialized field—Gustav Holst (*The Belles*) in 1931; Eugene Goossens (*The Constant Nymph*) in 1933; Arthur Bliss (*Things to Come*), Arthur Benjamin (*The Turn of the Tide*), and Benjamin Britten (*Coalface*) in 1935. During the war and since there has been much good work done by others besides these, notably Ralph Vaughan Williams, Constant Lambert, Gordon Jacob, Guy Warrack, John Ireland, Brian Easdale (*The Red Shoes* received an Academy Award in 1948), John Addison, Racine Fricker, Stanley Bate, Malcolm Arnold and Antony Hopkins.

The composer's view-point is well stated by Dr. Vaughan Williams, Sir Arthur Bliss and Malcolm Arnold, amongst others; whilst Muir Mathieson, since first he became Music Director for Sir Alexander Korda's productions in 1934, has wielded not only his baton but also much influence over the whole sphere of film music. It is also pleasant to see this our magazine quoted, with all due acknowledgments—the quotation is from Dr. Vaughan Williams' notable article on film music in Vol. XL, No. 1 of 1944, one well worth re-reading.

APPOINTMENTS — JULY, 1957

- Bell, George—Oboe, City of Belfast Orchestra.
 Binns, Patricia—Music Mistress, Wyke Sec. Modern School, Bradford.
 Booth, Jill—Peripatetic String Teacher, E. Riding C.C.
 Boote, Ronald—Music Master, Higher Grade School, Edmonton.
 Bowerman, Millicent—Music Mistress, Paddington Maida Vale High School.
 Bowie, Michael—Sub. Prin. Viola, L.S.O.
 Cubena, Harold—D. of M., Kirst St. Andrews, London, Ontario.
 Charlwood, Allan—Asst. Music Master, Culford High School, Bury St. Edmunds.
 Cooper, Anne—Music Mistress, St. Mary Cray School, Orpington.
 Davis, Georgina—Music Mistress, Sydenham High School.
 Day, Alyson—Music Mistress, Tiptree County Secondary School.
 Dunball, Stephen—Music Master, Chislehurst and Sidcup Grammar School.
 Edmunds, Janet—Music Mistress, The Carlyle School, Chelsea.
 Elkins, Doreen—Music Mistress, The Village College, Sawston, Cambs.
 Gorbould, Jacqueline—Music Mistress, Milham Ford School, Oxford.
 Hayward, Michael—Asst. Music Master, Cranleigh School.
 Hunter, Sylvia—Music adviser to the Y.W.C.A.
 Jackson, Valerie—Music Mistress, St. Brandon's School, Clevedon, Som.
 Jensen, Maureen—Music Mistress, Elsted Old Rectory, Midhurst, Sussex.
 Keating, Janet—Asst. Music Mistress, Overstone School, Northampton.
 Kendrick, Monica—Music Mistress, Deangate School, Northampton.
 Kickland, Janet—Music Mistress, Greycoat School, London.
 Knibbs, Jean—Asst. Music Mistress, Woodlands Park Girls' School, Tottenham.
 Knott, Pamela—Asst. Lecturer, Royal Holloway College.
 Longden, Dorothy—Music Mistress, Convent of the Sacred Heart, Woldingham.
 Lucas, Margaret—Music Mistress, Kidderminster High School.
 Maswood, Ann—Asst. Music Mistress, Bromley High School.
 Payne, Donald—Instructor, Acadia University, Nova Scotia.
 Purser, Geraldine—2nd Flute, Scottish National Orchestra.
 Satchwell, Pamela—Music Mistress, Wimbledon High School.
 Scarfe, Carmen—Instructor, Santiago College, Chile.
 Scott, Coral—Music Mistress, Wade Deacon School, Widnes.
 Shaw, Pauline—Asst. Music Mistress, Coombe County School, New Malden.
 Shepherdson, Norma—Asst. Music Mistress, Prendergast Grammar School, London, S.E.6.
 Smith, Doreen—Asst. Music Mistress, Sherborne School for Girls, Dorset.
 Sykes, Patricia—Music Mistress, Buckingham County Secondary School.
 Taylor, Margaret—Music Mistress, Doctor Williams School, Dolgelly.
 Warburton, Diana—Jr. Music Mistress, St. Margaret's School, Bushey.
 Worthy, Mary—Music Mistress, St. Elphin's School, Darley Dale, Matlock.
 Young, Enid—Peripatetic Teacher, Cumberland Ed. Comm.
- William A. T. Agnew has left Beaumont College and is now Assistant Director of Music at Repton.
 Jacob Franck is in Germany studying as an assistant conductor at the Hanover Opera.

A.R.C.M. — DECEMBER, 1957

The following College Students satisfied the examiners :—

SECTION I.
 PIANOFORTE (Performing)—
 Arwyn Evans, Joan Mary
 Corner, Valerio Audrey
 Herbert, Nuala
 *Kirwan, Anne Lindsey
 Kumeroa, Joseph
 Martin, Margaret Ann

SECTION II.
 PIANOFORTE (Teaching)—
 *Anderson, Dorothy Jean
 Barraclough,
 Lily Christin April
 Byron, Isobel Freda
 Cooper, Audrey Doreen
 Goodger, Derek Sydney
 Green, Leslie John
 Hall, Sylvia
 Hosking, Pamela Louise
 Jones, Eirlys A.
 Keetch, Maureen Ann
 Lumsden, Ronald
 *Taylor, Margaret Elizabeth
 White, Désirée Rose
 Whitehouse, Philippa Ruth

SECTION IV.
 ORGAN (Performing)—
 *Barlow, Brian George

SECTION VI.
 STRING INSTRUMENTS (Teaching)

Violin—
 *Griffiths, Elizabeth June

Viola—
 Kingswood, Peter John

Violoncello—
 Angel, Elizabeth Phyllis

SECTION VIII.
 WIND INSTRUMENTS (Performing)

Clarinet—
 Chapman, John Francis
 Dane, Trevor Greetham
 Fussell, Angela M.
 Monro, Clive William

Horn—
 Dunn, Napier

SECTION XIV.
 GENERAL MUSICIANSHIP—
 *Slater, Christopher Hugh

*Pass in Optional Harmony

NEW ENTRIES — EASTER TERM, 1958

Fung, Albert (Hong Kong)
 Greening, Anthony (London)
 Griffiths, Paul (Bargoed)
 Harrison, Elinor (Derby)

Hill, Mildred (Workington)
 Nichols, Joanna (Manningtree)
 Rivers, Malcolm (Leicester)
 Starke, Nancy (York, Penns., U.S.A.).

RE-ENTRIES

Andrews, Virginia
 Camden, Kerrison
 Irvine, Helen

Lumsden, Ronald
 Marjoram, Keith
 Rees, Gaynor A.

Riley, Eleanor J.
 Walker, Geoffrey

THE PRESIDENT'S CONCERT

When two great English composers, both O.M.s, achieve their hundredth and their eighty-fifth birthdays in the same year, planning the programme for the most important concert of the R.C.M. academic calendar is merely a question of selecting which of their works shall be played. "The most important concert" is of course the President's concert, and this year it was on November 7 that Her Majesty Queen Elizabeth the Queen Mother came to Prince Consort Road, was received at the door by our Director, passed between the statues of King Edward and Queen Alexandra to the concert hall where she listened to the First Orchestra and then presented the senior prizes won by students during 1956-57. Miss Janet Kirkland, who with Mr. Donald Francke was a Tagore Gold Medallist, gave Her Majesty a bouquet.

Sir Ernest, in explaining to Her Majesty the choice of music for her entertainment, dealt rather summarily with Elgar's *alma mater* and turned with a little air of relief to Vaughan Williams's. Understandably so, for no wrench of the imagination can turn Elgar into a Collegian, although he can teach students the lesson that, for a composer, all the Aural Training and History Classes in the curriculum will not make up for a lack of the kind of do-it-yourself, practical experience that Elgar picked up in and around Worcester. With Vaughan Williams we can all swell with pride. The first work of his on the programme pointed an opposite but complementary moral from Elgar's: *The Wasps* Overture was written for the 1909 production of Aristophanes's comedy at Cambridge, and so is a symbol of that fruitful give and take between College and University, at its greatest in the days of Parry and Allen but still preserved and valued to-day—for what use are scales, double-tonguing or even double-counterpoint without a well-nourished mind to direct them?

Froissart of 1890 and the Tallis Fantasia of 1909, the one frankly continental, the other staunchly native in inspiration and style, span between them the English renaissance. Each set up its overtones in the mind appropriate to this occasion, of chivalry, gallantry and loyalty, and of tunes and music-making in the days of the first Elizabeth. The executive standard of the orchestra was high under the batons of Mr. Richard Austin and Mr. Harvey Phillips and, though we had no concerto to show off a soloist, the strings acquitted themselves excellently in the Fantasia and the percussion had a rattling good time with the tame and wild bears. But the real joy of the afternoon was in this tapping of the sources, this mingling of the associative reverberations set in motion by the playing of English music written within living memory.

One would like to think that the Queen Mother had her own recollections. Perhaps, as she listened to Elgar's second *Wand of Youth* Suite, she remembered that day in 1931 when she attended with the composer a private performance of another of his children's suites and was so charmed she asked for an encore.

DIANA McVEAGH.

THE FIRST ORCHESTRA

THURSDAY, NOVEMBER 7

GOD SAVE THE QUEEN

OVERTURE : <i>The Wasps</i>	R. Vaughan Williams
THE WAND OF YOUTH, Suite No. 2	Elgar
FANTASIA on a theme by Tallis	R. Vaughan Williams
CONCERT OVERTURE : <i>Froissart</i>	Elgar

Conductors : Richard Austin and Harvey Phillips

Leader of the Orchestra : David Gribble, A.R.C.M. (Scholar—Reading)

HER MAJESTY QUEEN ELIZABETH THE QUEEN MOTHER
PRESENTED MEDALS AND PRIZES

RECITAL

IAN LAKE, A.R.C.M. (Scholar) (Piano)

AND

DONALD FRANCKE, A.R.C.M. (Baritone)

WEDNESDAY, SEPTEMBER 25

SONATA for Piano in A minor, Op. 143	Schubert
SONG CYCLE : Before and after Summer	Gerald Finzi
(a) Childhood among ferns	
(b) Before and after summer	
(c) The self unseeing	
(d) Overlooking the river	
(e) Channel firing	
(f) In the mind's eye	
(g) Too short time	
(h) Epeisoda	
(i) Amabel	
(j) He abjures love	

SONATA for Piano in B flat minor, Op. 35	Chopin
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CHAMBER CONCERTS

WEDNESDAY, OCTOBER 2

STRING QUARTET in D minor, Op. 76 No. 2	Haydn
<i>Violins</i> : Frances Mason (Scholar)	...	...
<i>Jill Meredith</i>	...	...
<i>Viola</i> : Brenda Stillwell, A.R.C.M. (Exhibitioner)	...	...
<i>Cello</i> : Gillian Steel (Scholar)	...	...
PIANO SOLO : Andante spianato and Grand Polonaise	...	...	Chopin
Joan Pieters (Associated Board Scholar—South Africa)	...	...
SONATA for Violin and Piano in D minor	...	...	Brahms
Jillian Elliff (Scholar)	...	...
Alan Willmore, A.R.C.M. (Scholar—Australia)	...	...
SONGS : (a) Ich atmet einen linden Duft	...	...	Mahler
(b) Ich ging mit Lust durch einen grünen Wald	...	...
(c) Um Mitternacht	...	...
Marilyn Duffus, A.R.C.M. (Exhibitioner—Canada)	...	...
Accompanist : Eleanor Ritcey, A.R.C.M. (Canada)	...	...
PIANO SOLO : Fantasia Baetica	...	...	De Falla
Constance Currie, A.R.C.M.	...	...

WEDNESDAY, OCTOBER 9

SONATA for Violin and Piano in F major (<i>The Spring</i>)	...	...	Beethoven
J. Bransby Roberts (Exhibitioner)	...	...
Odette Ray (Scholar)	...	...
SONATA for Clarinet and Piano in F minor	...	...	Brahms
Trevor Dane	...	...
Ashley Lawrence (New Zealand)	...	...
"LEGEND" for Viola and Piano	...	...	Bax
Patrick Hooley	...	...
Alan Willmore, A.R.C.M. (Scholar—Australia)	...	...
SONATINA for Oboe and Piano	...	...	Donald Bridger
Anthony John Camden (Scholar)	...	...
Gerald Smith, A.R.C.M.	...	...
PIANO SOLO : Scherzo in B flat minor	...	...	Chopin
Victoria Weps, A.R.C.M. (Exhibitioner)	...	...

WEDNESDAY, OCTOBER 16

TRIO in E flat major for Clarinet, Viola and Piano	...	...	Mozart
<i>Clarinet</i> : Peter Maunder, A.R.C.M. (Scholar)	...	...
<i>Viola</i> : Glyndwr Parfitt, A.R.C.M.	...	...
<i>Piano</i> : John Barstow, A.R.C.M.	...	...
FOUR STUDIES for Piano :	...	...
(a) In C sharp minor, Op. 10 No. 4	...	...	Chopin
(b) In F major, Op. 10 No. 8	...	...
(c) In F minor, Op. post.	...	...
(d) In A minor, Op. 25 No. 11	...	...
Gideon Shamir (<i>Israel</i>)	...	...
STRING QUARTET	...	...	Debussy
<i>Violins</i> : David Gribble, A.R.C.M. (Scholar)	...	...
<i>Jill Meredith</i>	...	...
<i>Viola</i> : David Melliard	...	...
<i>Cello</i> : Barry Wright	...	...
SONATA for 2 Clarinets	...	...	Poulenc
Donald Westlake, A.R.C.M. (Scholar)	...	...
Peter Maunder, A.R.C.M. (Scholar)	...	...

THE SECOND ORCHESTRA

TUESDAY, OCTOBER 22

GOD SAVE THE QUEEN

OVERTURE : Russian and Ludmilla	...	...	Glinka
SYMPHONY No. 6 in F major (<i>The Pastoral</i>)	...	...	Beethoven
FANTASY-OVERTURE : Romeo and Juliet	...	...	Tchaikovsky

Conductor : Leo Quayle

Leader of the Orchestra : Elizabeth Griffiths

WEDNESDAY, OCTOBER 23

STRING QUARTET in F major, Op. 18 No. 1	...	...	Beethoven
<i>Violins</i> : John Bacon, A.R.C.M. (Scholar)	...	...
Frances Mason (Scholar)	...	...
<i>Viola</i> : Brenda Stillwell, A.R.C.M. (Exhibitioner)	...	...
<i>Cello</i> : Dori Furth, A.R.C.M. (Scholar)	...	...
SONATA for Piano duet in C major, K.521	...	...	Mozart
Yu Chin Yee (Exhibitioner—Singapore)	...	...
Lam Hung Hee (Exhibitioner—Hong Kong)	...	...
SONATA for Organ	...	...	Harold Genzmer
Stephen Duro, A.R.C.M. (Exhibitioner)	...	...

WEDNESDAY, OCTOBER 30

PRELUDE AND FUGUE for Piano in F sharp minor (<i>Forty-Eight, Book II</i>)	...	...	Bach
Desmond Wright (South Africa)	...	...
STRING QUARTET in G major, K.387	...	...	Mozart
<i>Violins</i> : Barry Wilde (Associated Board Scholar)	...	...
Sally Warner, A.R.C.M.	...	...
<i>Viola</i> : Patrick Hooley, A.R.C.M.	...	...
<i>Cello</i> : Sylvia Knussen (Scholar)	...	...

- THEME AND VARIATIONS for Piano Fauré
 Derrell King (New Zealand)
 SONATA for Unaccompanied Violin in E major Bach
 Frances Mason (Scholar)
 THREE PIANO PIECES Brahms
 (a) Capriccio in C sharp minor, Op. 76, No. 5
 (b) Intermezzo in A minor, Op. 76, No. 7
 (c) Capriccio in C major, Op. 76, No. 8
 Margaret Gulley (Scholar)

WEDNESDAY, NOVEMBER 6

- PRELUDE AND FUGUE for Piano in A minor Bach-Liszt
 Ashley Lawrence (Associated Board Scholar—New Zealand)
 STRING QUARTET in C major, Op. 20, No. 2 Haydn
 Violins: Brigid Ranger (Scholar—South Africa)
 Francis Mason (Scholar)
 Viola: Peter Kingswood (Exhibitioner)
 Cello: Barry Wright
 SONATA for Violin and Piano in F major Dvořák
 Cyril Bird
 Ian Lake, A.R.C.M. (Scholar)
 SONATA for Clarinet and Piano Bax
 Donald Westlake, A.R.C.M. (Scholar—Australia)
 Richard Nunn, A.R.C.M.
 SCHERZO for Piano in C sharp minor Chopin
 Odette Ray (Scholar)

WEDNESDAY, NOVEMBER 13

- STRING QUARTET in E flat major, Op. 33, No. 2 Haydn
 Violins: Julie Brett (Scholar)
 Dennis Benson
 Viola: Ruth Unna, A.R.C.M. (Scholar)
 Cello: Hilary Sullivan (Exhibitioner)
 SONGS: (a) An die Musik
 (b) Das Fischermädchen
 (c) Du bist die Ruh
 (d) Die böse Farbe } Schubert
 Philip May
 Accompanist: Eleanor Ritcey, A.R.C.M. (Canada)
 SONATA for Violin and Piano in A major Brahms
 Margaret Singleton, A.R.C.M.
 Janet Price, A.R.C.M.
 SONATA for Clarinet and Piano Hindemith
 John Chapman
 Victoria Weps, A.R.C.M. (Exhibitioner)

WEDNESDAY, NOVEMBER 20

- DIVERTIMENTO No. 1 for two Clarinets and Bassoon Mozart, ed. Thurston
 Clarinets: John Marley, A.R.C.M.
 Rachel Herbert, A.R.C.M. (Exhibitioner)
 Bassoon: Elizabeth Palmer, A.R.C.M. (Scholar)
 STRING QUARTET in C major, Op. 20, No. 2 Haydn
 Violins: Brigid Ranger (Scholar—South Africa)
 Frances Mason (Scholar)
 Viola: Peter Kingswood (Exhibitioner)
 Cello: Barry Wright
 "POEMS OF THE SEA" for Piano:
 (a) Waves
 (b) Chanty
 (c) At sea } Ernest Bloch
 Audrey Cooper (Exhibitioner—Jamaica)
 FANTASY STRING QUARTET (In one movement) Herbert Howells
 Violins: Brigid Ranger (Scholar—South Africa)
 Frances Mason (Scholar)
 Viola: Peter Kingswood (Exhibitioner)
 Cello: Barry Wright
 THREE PRELUDES for Piano Rachmaninoff
 (a) In G major, Op. 32, No. 5
 (b) In G sharp minor, Op. 32, No. 12
 (c) In D major, Op. 23, No. 4
 Ian Lake, A.R.C.M. (Scholar)

WEDNESDAY, NOVEMBER 27

- SONATA for Violin and Piano Debussy
 Brigid Ranger (Scholar—South Africa)
 Ian Lake, A.R.C.M. (Scholar)
 TRIO for Clarinet, Cello and Piano Brahms
 Clarinet: Rachel Herbert, A.R.C.M. (Exhibitioner)
 Cello: Dori Furth, A.R.C.M. (Scholar)
 Piano: Alan Willmore, A.R.C.M. (Scholar—Australia)
 SONGS of Travel, Part I Vaughan Williams
 (a) The vagabond
 (b) Bright is the ring of words
 (c) The roadside fire
 Alfred Oldridge (Scholar)
 Accompanist: Morwen Bishop, A.R.C.M.
 FOUR MAZURKAS for Piano Chopin
 Alan Rowlands, A.R.C.M. (Scholar)

CHORAL AND CHAMBER CONCERT

FRIDAY, NOVEMBER 29

MAGNIFICAT and NUNC DIMITTIS (from the <i>Great Service</i>)	...	...	...	Byrd
LAUDIBUS IN SANCTIS	...	...	...
FOUR PARTSONGS to words by Robert Bridges	...	...	...	Finzi
(a) Clear and gentle stream	...	...	...
(b) Haste on, my joys!	...	...	...
(c) Nightingales	...	...	...
(d) My spirit sang all day	...	...	...
SONATA for Viola and Piano in E flat major	...	...	...	Brahms
Ruth Unna, A.R.C.M. (Scholar)	...	...	...
Gordon Stewart (Exhibitioner)	...	...	...
MOTET for double choir: Sing ye to the Lord	...	...	...	Bach

Conductor : Dr. Harold Darke

THE SECOND ORCHESTRA

TUESDAY, DECEMBER 3

GOD SAVE THE QUEEN

CANZON SEPTIMI TONI for Brass	...	...	...	Gabrieli
CONCERTO for Clarinet and Orchestra	...	...	...	Mozart
Leslie Cawdrey, A.R.C.M.	...	...	...
CONCERTO for Cello and Orchestra	...	...	...	Elgar
Dori Furth, A.R.C.M. (Scholar)	...	...	...
SYMPHONY No. 4 in G major	...	...	...	Dvořák

Conductor : Harvey Phillips

Leader of the Orchestra : Patricia Griffith Edwards

WEDNESDAY, DECEMBER 4

STRING QUARTET in E flat major, K.428	...	...	...	Mozart
Violins : William Peri (Scholar)	...	...	...
Cyril Bird	...	...	...
Viola : Glyndwr Parfitt, A.R.C.M.	...	...	...
Cello : Sylvia Knussen (Scholar)	...	...	...
PIANO SOLOS : (a) Rune	...	...	...	Moeran
(b) Rhapsody in F sharp minor	...	...	...	Dohnanyi
Gillian English, A.R.C.M.	...	...	...
SONATA for Violin and Piano in G major	...	...	...	Brahms
Julie Brett, A.R.C.M.	...	...	...
Ian Lake, A.R.C.M. (Scholar)	...	...	...
"MA MÈRE L'OYE" for piano duet	...	...	...	Ravel
(a) Pavane de la Belle au Bois dormant	...	...	...
(b) Petit Poucet	...	...	...
(c) Laideronnette, Impératrice des Pagodes	...	...	...
(d) Les entretiens de la Belle et de la Bête	...	...	...
(e) Le jardin féerique	...	...	...
Anne Holt	...	...	...
Victoria Weps, A.R.C.M. (Exhibitioner)	...	...	...

WEDNESDAY, DECEMBER 11

SONATA for Violin and Piano in B flat major, K.454	...	...	...	Mozart
Dennis Benson	...	...	...
Muriel Porter, A.R.C.M.	...	...	...
THREE SONGS in Russian	...	...	...	Rachmaninoff
(a) Spring waters	...	...	...
(b) The lilacs	...	...	...
(c) The harvest	...	...	...
Ann Steele	...	...	...
Accompanist : Alan Willmore, A.R.C.M. (Scholar—Australia)	...	...	...
QUINTET for Clarinet and Strings	...	...	...	Brahms
Clarinet : John Marleyn, A.R.C.M.	...	...	...
Violins : Brian Thomas, A.R.C.M.	...	...	...
Patricia Marshall, A.R.C.M. (Scholar)	...	...	...
Viola : Brian Hawkins, A.R.C.M. (Scholar)	...	...	...
Cello : Helen Cross, A.R.C.M.	...	...	...

THE FIRST ORCHESTRA

THURSDAY, DECEMBER 12

GOD SAVE THE QUEEN

SYMPHONY No. 38 in D major, K.504 (<i>The Prague</i>)	...	...	...	Mozart
FOUR LAST SONGS :	...	...	...
(a) Frühling	...	...	...
(b) September	...	...	...
(c) Beim Schlafengehen	...	...	...	Strauss
(d) Im Abendrot	...	...	...
Marjorie Wright, A.R.C.M. (Associated Board Scholar)	...	...	...
SYMPHONY No. 5 in E flat major	...	...	...	Sibelius

Conductor : Richard Austin

Leader of the Orchestra : Barry Wilde (Associated Board Scholar)

HEITOR VILLA-LOBOS

In Brazil there lives and works in Rio de Janeiro, Heitor Villa-Lobos. He was born there on March 5, 1886, the son of a musical lawyer who played the cello. At first he was intended for the law, but as a strong musical inclination was made apparent at an early age, he was able to persuade his parents to let him make music his career. In spite of poverty and much straitened circumstances, he was able to study a complete musical course at the Institute of Music in his home town. There his teachers included Agnello Franca and Francisco Braga. All through his life he has cherished a particular affection for his father's chosen instrument. Only a few years back he composed a concerto for cello and orchestra, which has been widely performed in America, having had Raya Garbousova as its first interpreter. His marriage in early mid-career to Lucilla Guimaraes was of especial benefit in furthering the influence and widespread popularity of many succeeding works.

Early in his career he produced "Alma do Brasil" and the first of the "Choros" by which he is best known outside his own country. The operas "Femina," "Jesus" and "Isaht" which was produced with a fair measure of success at Rio in 1912, belong to that early stage in an evolution which is still carrying on at the present time. The orchestral works; "Légende Indigène," "Suite Paulista," "Carnaval," "Le Centaure D'Or," "Amazonas," the symphonies, and the "Dances Africaines" which was performed in Paris in 1928, reveal a strictly non-European influence and presentation of subject matter. The latter is partly original and partly based upon the African music of his vast continent.

As a chamber music composer, Villa-Lobos is perhaps best known in Europe. From about 1923 or so, scarcely a musical season took place in Paris in which at least one of his works was not performed. Of his many works in this category the "Quartet for flute, saxophone, celesta and harp," the "Octet," and the "Mystic Sextet" are the best known abroad. He has written many piano pieces and songs, some of the latter works having been first heard in Europe at the Venice chamber music festival of 1925. Some of his latest piano pieces are the "Etudes" recently performed for the first time in this country. These pieces are very definitely non-European in musical content, and are an important and exotic contribution to contemporary piano music. Older and better known is the "Broken Doll," the one work of his which has really remained popular and in the European pianists' repertoire throughout the passing years. In this piece, as in so many others, we detect the slight influence of the French impressionists, in particular that of Debussy. This is not surprising, considering that Villa-Lobos enjoyed a sojourn in Paris, as well as finding it a fertile ground for the perpetration of his musical ideals, which although they pay homage first and foremost to the native music of his own country, are, nevertheless, firmly based upon the traditions of European Art-Music from Vittoria through to Beethoven, down to Debussy in this century. He himself has declared that Vittoria and Beethoven are his favourite composers and greatest admirations in all music. Like the former he excels in choral music of all descriptions, operas, oratorios, masses, choros, etc. In addition to the above-mentioned works, he has also written a large number of full-scale sonatas for the following instruments: three for violin and piano; two for cello and piano; one for viola and piano; as well as three pianoforte trios; a string quartet; a wind trio for oboe, clarinet and bassoon, etc. He has made an exhaustive study of Brazilian Folk-Songs, making them the basis of his book, "Alma do Brasil." In addition he has been a superintendent of musical and artistic education, having been a director of the Orfeas de Professores in Rio.

Some years back the Brazilian Ministry of Fine Arts decreed that every symphony concert must contain at least one work by a native contemporary composer, and if, to-day, there is a veritable renaissance and growth of Brazilian art-music then this is due in no small measure to one man, and to one alone, Heitor Villa-Lobos.

PAUL SEGALLA.

FOREIGN SCHOLARSHIPS FOR BRITISH STUDENTS

Scholarships provided by no less than sixteen foreign countries will enable eighty-nine British students to pursue abroad studies of their own choice during the present academic year. Twelve have received scholarships for Music; and, of these, four are Collegians: Miss A. Cassal is now studying the organ, in Antwerp; Miss S. V. Stamp the piano, in Brussels; Mr. A. C. Saltmarsh the violin, in Denmark; and Mr. D. J. Wilks musical composition, in Florence.

Publicity and usually recruitment for such scholarships are undertaken by the British Council, which offers similar awards to foreign graduates for study in this country.

ROYAL COLLEGE OF MUSIC UNION

FOUNDED 1906

President : SIR ERNEST BULLOCK.

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"The letter killeth, but the Spirit giveth life."

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